CD 2003--37/38

Friday, February 14, 2003
8:00 pm. Walter Hall

Faculty of Music
Presents

Lorand Fenyves
85th Birthday Celebration

featuring
Lorand Fenyves, violin
Scott St. John, viola
Simon Fryer, cello
Edward Tait, bass
Lydia Wong, piano

PROGRAMME

Franz Schubert
(1797-1828)

Quintet in A major, D.667 ("The Trout")
Allegro vivace
Andante
Scherzo. Presto - Trio
Thema mit variationen. Andantino
Finale. Allegro giusto

INTERMISSION

Claude Debussy
(1862-1918)

Sonata for Violin and Piano
Allegro vivo
Intermède: fantasque et leger
Finale: Tres anime

Maurice Ravel
(1875-1937)

Sonata for Violin and Piano
Allegretto
Blues. Moderato
Perpetuum Mobile. Allegro

This concert is being recorded for future broadcast on CBC Radio Two.

This concert is performed on the Edith McConica Steinway.

The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcome sound.

Programme Notes

Quintet in A Major D. 667 "The Trout"
FRANZ SCHUBERT
Born in Himmelpfortgrund, Austria, 1797
Died in Vienna, 1828

Franz Schubert grew up in a family of chamber musicians and was himself a talented violist, often participating in musical soirées. By his early twenties, the prodigious young composer had already written about a dozen string quartets, as well as numerous works for other small ensembles.

Conventional wisdom has it that a chamber work for an unusual combination of instruments will not be frequently performed, but Schubert's "Trout Quintet" is very much an exception to this rule. Written by Schubert in 1918, when he was twenty-two, its unusual instrumentation arose from the specific circumstances of its composition. Schubert was visiting the Austrian country town of Steyr, he met Sylvester Paumgartner, the manager of a local mine and a cellist. In his home, the musical amateur maintained a music room for salon performances, and had assembled a library of scores. It was Paumgartner's admiration for Schubert's song "Die Forelle" ("The Trout"), written a year earlier, that led him to commission a chamber work from Schubert containing this song. Paumgartener also specified that the work should be scored for the same combination of instruments as a quintet for violin, viola, cello, double bass and piano by Johann Nepomuk Hummel.

The most famous movement of this work (whose five-movement form recalls the classical *divertimento*) is, of course, the fourth, with its variations on the song, as per Paumgartener's request. The theme is stated in the strings alone, with the piano entering at the beginning of the first variation. As the movement progresses, different string instruments, or occasionally the piano, are featured with the melody. But it is not until the final variation that the song's distinctive accompaniment figure is heard.

What else can be said of this quintet? Should we dwell on the unusual subdominant recapitulation in the first movement? Or contemplate the bold modulations of the scherzo and the unusual tonal structure of the finale? Perhaps not. Schubert scholar J.A. Westrup has described this quintet as "entertainment music from first to last," adding, "it should be listened to with simple, unsophisticated enjoyment."

Sonata for Violin and Piano in G Minor
CLAUDE ACHILLE DEBUSSY
Born in St-Germaine-en-Laye, France, 1862
Died in Paris, 1918

By the end of his life, Claude Debussy's music had become a profound influence on many composers in France and around the world. But for Debussy, admiration was not won without many fierce battles; in 1902, the Parisian critic Arthur Pougin wrote, "Rhythm, melody, tonality, these are the three things unknown to Monsieur Debussy." And Camille Saint-Saëns firmly declared himself with the anti-Debussy camp, accusing his younger colleague of "musical anarchy."

But Debussy's skill as a conductor enabled him to present his music throughout Europe, leading orchestras from London to Moscow, to public acclaim. (In a letter from Vienna he boasted that the only reason the enthusiastic audience did not pull his carriage back to his hotel was that he left the concert in an automobile.) With his growing fame abroad came a softening

of opposition at home: in 1914 he was nominated for a chair in the prestigious Académie des Beaux-Arts.

Tragically, Debussy's hard-won recognition in France was cut short by the crisis of World War I and by his own life-and-death struggle with cancer. In 1915, in a weakened physical condition, he withdrew from public life and set himself the task of composing six sonatas for various combinations of instruments. He completed three of them before his death, and the last of these was his *Sonata for Violin and Piano*. The work was premiered in 1917 by violinist Gaston Poulet, accompanied by the composer in his last appearance.

Stylistically, the sonata's textural and harmonic clarity bears scant resemblance to such early works as *Prelude à l'après-midi d'un faun*. Debussy biographer Oscar Thompson suggests that Stravinsky may have influenced the piece; be that as it may, of the three late sonatas this work is most closely allied with classical sonata form. The first movement is marked "Allegro vivo," but this is somewhat deceptive: the piece begins tranquilly and only gradually builds to an energetic conclusion. The second movement, cryptically entitled "Intermède," is both playful and lyrical. The last movement, called simply "Finale," is a (mostly) effervescent piece that demands fleet fingers and meticulous control from its performers.

Sonata for Violin and Piano in G Major
MAURICE RAVEL
Born in Ciboure, France, in 1875
Died in Paris in 1937

Born of a Swiss father and a Basque mother, Maurice Ravel was a thoroughly French composer, but with cosmopolitan leanings. Controversial as an "ultramodernist," he first attracted scandal to himself by *not* winning the Prix de Rome: in 1905 an article in the *Mercure de France* protested Ravel's rejection for the prestigious award, alleging dishonesty in adjudication. The accusations led to the resignation of the director of the Paris Conservatoire, and to Ravel's greater celebrity.

Ravel's *oeuvre* is often divided into pre- and post-World War I periods, with such impressionist works as *Jeux d'eau* and *Daphnis et Chloé* falling into the earlier period. Following the war – in which Ravel served as an ambulance attendant – he developed neoclassical tendencies, and it is to this era that his *Sonata for Violin and Piano in G Major* belongs.

In 1920 he moved from busy Paris to the peaceful village of Montfort-l'Aumary, purchasing a house on the outskirts of town. It was in this bucolic setting that, three years later, Ravel began this sonata, not completing it until 1927. As usual, he was extremely self-critical in his compositional process, destroying one movement – not because it displeased him, but because he felt it did not fit the overall design. Concerning the sonata, he wrote: "In the writing of the *Sonata for Violin and Piano*, two fundamentally incompatible instruments, I assumed the task, far from bringing their differences into equilibrium, of emphasizing their irreconcilability through their independence."

The sonata is in three movements. The first movement shows an elegant, almost austere, restraint: there are passages where the piano is playing only a single melodic line, in counterpoint with the violin. The second movement is the well-known "Blues" – a stylized interpretation of the jazz Ravel heard in Paris bistros. The final movement is a virtuosic "perpetuum mobile."

This sonata was written for the French violinist Hélène Jourdan-Morhange who,

unfortunately, was forced to retire from the stage due to rheumatism before the work was completed. The first performance was given by Georges Enescu with Ravel at the piano; the following year he played it with the violinist Joseph Szigeti in the United States.

Copyright © 2003 Colin Eatock

Meet the Artists

Professor Emeritus of Violin at the University of Toronto Faculty of Music, **LORAND FENYVES** was born in Budapest, Hungary on February 20, 1918. He received his early musical education in his native Budapest, where he graduated with honours from the Franz Liszt Academy of Music. By then, he had already embarked on a concert career which had included, at the age of thirteen, an appearance as soloist under the baton of Felix von Weingartner. On the eve of World War II, he left behind an established reputation in Europe to become concertmaster of the Israel Philharmonic Orchestra at the invitation of its founder Bronislaw Huberman. In 1957, he returned to Europe to take over the same position in the Orchestre de la Suisse Romande in Geneva under Ernest Ansermet. During this period, Mr. Fenyves also performed extensively with orchestras and in recital throughout Europe.

Mr. Fenyves first visited Canada in 1962 as a coach for Les Jeunesses Musicales at Mount Orford. In 1965, he was a visiting lecturer at the Faculty of Music, University of Toronto and subsequently became Professor of Violin.

From early in his career, Mr. Fenyves has taken a keen interest in the training of young musicians. He was a co-founder of the Israel Academy of Music in Tel Aviv and, in Geneva, his direction of the "Classe de virtuosité" at the Conservatoire de Genevè drew students from all over the world. Today, he is frequently invited to give master classes in Europe and, since 1980, he has visited Japan each year as guest teacher at the Toho University of Music in Tokyo. In Canada, his influence has been vast for, in addition to his University of Toronto teaching, he was for many years associated with the Jeunesses Musicales and the National Youth Orchestra of Canada. He has given master classes from coast to coast and is Director of the Academy of String Quartets at the Banff School of Fine Arts. Among his many students who occupy important positions throughout the musical world are members of the distinguished Orford Quartet. His special interest in chamber music led to the founding of the Israel String Quartet, for twenty years the leading chamber ensemble in Israel. During his concert career, Lorand Fenyves has played not only the standard repertoire, but also introduced his audiences to a wide variety of contemporary works, and has appeared with many great conductors, including Bernardino Molinari, Serge Koussevitzky, Ernest Ansermet, Antal Dorati, Karel Ancerl and Seiji Ozawa.

Lorand Fenyves has recorded for Decca, London Records, Guild du Disque, Sayo, Musical Heritage, RCA and CBC labels.

SIMON FRYER is an artist of the utmost versatility, equally at home with the excitement of music of our time and the demands of historical performance, with the cooperative imperatives of ensemble music-making and in the spotlight of the solo recital.

His 2002/2003 season is as ever, crammed with a huge variety of musical activities. In May 2003 at the Royal Conservatory of Music he debuts CelloDrama: an exploration of the versatility of the cello involving music for one to twelve cellos and even a few car horns! Elsewhere he presents recitals with pianist Lydia Wong of 20th century British cello

music: *Britain before Britten* in Waterloo and London, Ontario giving master classes in both cities. Chamber music includes appearances with the Gallery Players in Catharines and Niagara-on-the-Lake and the University of Toronto and in Kitchener with Scott St. John's Fabulous Five(!). Penderecki's *Sextet* at the University of Toronto New Music Festival precedes birthday tribute performances for the 85th of revered violinist and pedagogue Lorand Fenyves and the 50th of composer Christos Hatzis. These events complement previous ventures with such luminaries as pianist Leon Fleisher, bass Robert Pomakov and Isabel Bayrakdarian with whom CBC Records will soon release a recording of music for cellos and soprano.

Simon's first solo CD: *Music of a life so far...*, released on Phoenix Records and acclaimed as 'a fascinating collection' by the Toronto Star and 'ideally brewed and technically complete' by the Winnipeg Free Press, presents a personal selection of repertoire created during the performer's lifetime. Also recorded by CBC, Centrediscs and Marquis Classics Simon has appeared as soloist, chamber musician, and orchestral player in more than twenty countries on six continents.

Canadian-born **SCOTT ST. JOHN** captures the attention of the musical world through his riveting and virtuosic performances on violin and viola. This charismatic artist has been praised for his "electric" performances and recitals "brimming with extroverted spirit." A graduate of the Curtis Institute and prize-winner of numerous competitions, he brings superb technique, warmth and musicianship to everything he plays.

Since winning the 1989 Young Concert Artists Award, St. John has performed around the globe, appearing with major orchestras, on prestigious concert series and in international chamber music festivals. He begins his 2002-03 season with Orchestra London and the violin concerto by one of his favorite composers, Dvorak. Passionate about twentieth century music, St. John's season features Britten's Violin Concerto with the Toledo Symphony and conductor Peter Oundjian, as well as performances throughout North America of Korngold's Violin Concerto and Bartok's Viola Concerto. Recitals and chamber concerts stretch from Vancouver and additional Pacific Northwest venues to New York's Lincoln Center and Carnegie Hall. His varied programs include works on both violin and viola and embrace works ranging from Beethoven, Brahms and Schubert to Martinu, Milhaud, and Enescu.

Deeply focused on education and outreach, St. John employs his exceptional communication skills to connect with and inspire students and adults alike. Further evidence of his teaching gifts lies in his appointment to a prestigious performance/faculty position at the University of Toronto.

His newest CD release *Salon Parisien*, on CBC Records, features music by Poulenc, Turina, Satie, Ensecu and Martinu.

Born in Hertfordshire, England in 1943, **EDWARD TAIT**'s earliest musical involvement was as a boy chorister. In his teens he studied percussion. When he entered the University of Toronto's Faculty of Music he was singing in the Toronto Mendelssohn Choir and playing dance and jazz gigs around Toronto.

He began studying the double bass and became a member of the National Youth Orchestra of Canada in 1964 where he met Frederick Zimmerman. On graduation he spent the 1966/67 season with the New Orleans Philharmonic Symphony and studied with Principal Bassist Robert Rohe.

Awarded a Canada Council grant to study with Fred Zimmerman in 1967, Mr. Tait instead returned to Toronto and studies with Thomas Monohan after Mr. Zimmerman's untimely death. After two years of freelancing in Toronto with the

Canadian Opera Company, the National Ballet of Canada, the Festival Singers, the New Hampshire Summer Music Festival, Theatre, Dance and Jazz gigs, he joined the National Arts Centre Orchestra as Assistant Principal Bass in 1969. A member of the Toronto Symphony Orchestra since 1971, he has been the Assistant Principal Bass for 25 years. He plays chamber music, studio recording sessions and teaches at York University and the University of Toronto. Mr. Tait also plays in Canada's oldest double bass quartet, "Basstiality", and the Symphony Winds. His hobbies include sailing, canoeing, golfing and skiing.

One of Canada's most sought after collaborative pianists, acclaimed for her 'vivacious playing' (Daily Telegraph) and 'sparkling clarity' (The Strad), **LYDIA WONG** appears regularly with the world's pre-eminent performers. Venues across the globe from Carnegie Recital Hall in New York City to London's Wigmore Hall have featured her expertise.

Highlights of Ms. Wong's 2002/03 season include the launching of the complete cycle of Beethoven Violin Sonatas in performance with Scott St.John, the North American premiere of Krzystof Penderecki's 2nd Violin Sonata with Erika Raum and the 85th Birthday tribute to revered violinist Lorand Fenyves.

Following her successful Banff Centre collaboration with Maestro Penderecki on the North American premiere of his Sextet, Ms. Wong was invited by the composer to perform at the 2001 Festival Casals in Puerto Rico and by the Carnegie Hall Corporation to perform at the "Making Music" series in New York in May 2002. Ms. Wong will introduce the Sextet to Toronto at the 2003 University of Toronto New Music Festival.

Active in New Music Ms. Wong recently performed as soloist with the Esprit Orchestra in ...quasi una fantasia... by Gyorgy Kurtag. CentreDiscs has released her recording of Alexina Louie's Piano Quintet with the Accordes String Quartet and will be following this with a disc of the music of Melissa Hui. She can be heard on Marquis Classics and Phoenix Records and has performed for networks in North America, Africa and Europe besides broadcasting regularly for the CBC.

A faculty member of the summer music program at the Banff Centre in Alberta, Canada since 1992, she also coaches and performs in Ontario at the Kincardine Summer Chamber Music Festival. She joined the faculty of the University of Toronto in 1998.

Winner of Britain's prestigious Ivan Sutton Recital Prize, Ms. Wong has also received numerous awards from the Canada Council and the Floyd Chalmers Fund. She holds the Concert Recital Diploma from the Guildhall School of Music and Drama in London, England where she was a scholarship student, as well as a Bachelor of Music degree from the University of Toronto. H principal teachers have been Paul Berkowitz, Pierre Souvairan and Boris Berlin, and she has worked intensively in master classes with Karl Schnabel, Menahem Pressler, Geoffrey Parsons and Leon Fleisher.

Imagine Perfect Resonance.

A chord is struck, but never fades, sustained forever.

Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

For more information on Planned Giving please contact the Development Office of the Faculty of Music by calling 416-946-3145.

FACULTY *of* MUSIC
UNIVERSITY OF TORONTO
2002-2003

Where Great Music Meets Great Minds

Faculty of Music
Presents

Hatzis@50

A gala concert celebrating the 50th birthday of one of Canada's most prominent composers, Christos Hatzis.

Featuring
Peter Stoll, clarinet; Susan Hoeppner, flute; Beverley Johnston, percussion; Scott St. John, violin; Simon Fryer, cello; The Gryphon Trio; Patricia O'Callaghan, soprano; and Maryem Tollar, alto.

Friday, March 21, 2003
8:00 pm. Walter Hall

Tickets: $20, $10 seniors and students
Box Office: 416-978-3744

Because *you love* Music

The Faculty of Music is committed to providing a stimulating environment in which its outstanding resources may support not only instruction of the highest quality but also the creation of new knowledge about all aspects of music. Since May 1, 1995, numerous academic priorities funded through the Campaign for the Faculty of Music have provided the means for our pursuit of this goal. We would like to thank all who have made significant contributions to our Campaign – generous donors, tireless volunteers and longtime supporters.

DIAMOND CIRCLE
Edwards Charitable Foundation
The Heinrichs Foundation

PLATINUM CIRCLE
The Estate of Arthur Rudolph Plettner
The Estate of John Reginald Stratton

GOLD CIRCLE
Canadian Opera Volunteer Committee
Irene Carter
Cinespace Studios
Alexander and Carolyn Drummond
The Henry White Kinnear Foundation
Maria and Hans Kluge
Michael and Sonja Koerner
The Estate of Greta Kraus Dentay
Sam and Doris Lau
John B. Lawson
Che Anne Loewen
Judy and Wilmot Matthews
The Estate of Mamie May
The Estate of Ruby Mercer Por
Roger D. Moore
The Estate of Arthur Edward Redsell
The Estate of Peter E. Sandor
William Scheide
Stephen and Jane Smith
The Estate of Judith Marie Stephenson
and one anonymous donor

SILVER CIRCLE
Clive and Barbara Allen
Arts and Letters Club
Bank of Montreal
J. P. Bickell Foundation
Birks Family Foundation
M. D. Cavlovic
Hans B. de Groot
Lorna Dean
The Eaton Foundation
Robert Fenn
The Estate of James H. Gladwell
Richard and Donna Holbrook
J. Peter and Hélène Hunt
The Jackman Foundation on behalf of Edward J. R. Jackman
The Julie-Jiggs Foundation
Phyllis F.E. Jowett
Lothar Klein
The Estate of Robert R. McBroom
James K. McConica
Rob McConnell
Ted and Julie Medland
Harvey Olnick
Panwy Foundation Inc.
The Estate of Kenneth H. Peacock
The Estate of George A. Ross
The Estate of Sylvia Schwartz
Iain and Barbara Scott
The Estate of G.H. Clifford Smith
Sam Sniderman
The Estate of Pierre Souvairan
Joseph S. Stauffer Foundation
Women's Musical Club of Toronto
Don Wright
and four anonymous donors

FRIENDS OF THE FACULTY OF MUSIC

Friends of the Faculty of Music is an annual giving program offering donors of $100 and greater exclusive benefits at the Faculty of Music. We are proud to thank those who have joined our circle of *Friends* for the 2002-2003 academic session.

Maestro Circle
($10,000 and greater)
Bank of Montreal

Virtuoso Circle
($5,000 - $9,999)
Long & McQuade Limited
MBNA Canada Bank
TD Meloche Monnex

Concertmaster Circle
($1,000 - $4,999)
Anonymous (2)
Denton D. Creighton
Nance Gelber
Milton E. and Ethel S. Harris
Philip and Diana Jackson
Ingeborg Koch
John B. Lawson
Keith W. Loach
James and Constance MacDougall
Geoffrey S. and Margaret Jane Martin
Bibhuti B. Mohanty
Clive and Sue Mortimer
Hilary V. Nicholls
Philip and Maria Smith
Walter M. and Lisa Balfour Bowen
Stephen and Jane Smith
Mary-Margaret Webb

As of January 15, 2003

For more information on the Campaign for the Faculty of Music, *Friends of the Faculty of Music* or to become a Dean's Committee volunteer, please contact Rebecca Davies in the Office of Development and Alumni Relations at 416-946-3145 or friends.music@utoronto.ca.